

# Ernst Fuchs

paintings . drawings . etchings

May 12th - June 7th 1958

**St George's Gallery Prints**

7 Cork Street London W1 / REGent 3660



# Ernst Fuchs

paintings . drawings . etchings

May 12th - June 7th 1958

**St George's Gallery Prints**

7 Cork Street London W1 / REGent 3660



THE DEVIL'S DANCE. A woodcut illustration from a book, showing a large, dark, horned creature (the Devil) standing over a pile of skulls and a small, horned creature (a devil) lying on the ground. The creature has a sword in its mouth. The scene is framed by a simple border.

The art of painting, like all art, has many motives, for it is intimately bound up with the spiritual side of man, an inexhaustible and mysterious realm

What I can call the decisive motive of my work is its association with the revelations of Holy Scripture, and my desire to serve them

From the very beginning mystical experience and thought have moved me to paint and draw

I have scarcely practised nature-study at all, but have rather tried to make visible what I saw inwardly

Through the effort to portray this inner vision with absolute clarity, my method of expression was driven towards the precision of the old masters, such as van Eyck

Inner sight is timeless, and yet accessible to consciousness and the so-called Zeitgeist (the particular flavour and spirit of any period), so that time and circumstance, in which the pictures were created, become visible although not obvious. The state in which this work is done is similar to the state of meditation - the inner contemplation in images, as the mystics called it - for everything is seen in similes and symbols

I believe, however, that these images are truly reality: for instance the manifestation of an Angel, being pure spirit, is not tangible; that is the Angel cannot be seen with the bodily eye, but he does indeed appear as he really is. In other words, what is seen in a vision is not merely a likeness of the Angel, but the Angel himself

This is admittedly incomprehensible, but therefore is miraculous: in a higher sense this is to see the reality of the spiritual world in the same way as we behold the material aspects of creation, through our five senses

Scientifically we know little about this process of inner sight and it is difficult to define the line which divides it from allegory and fantasy in the sense of Surrealism. One should therefore submerge oneself in such pictures for some time in order to be able to deduce their message

My aim is, above all, to glorify God and to lead the believer to the grace and splendour of Jesus Christ and to move him to the deeper contemplation of His holiness

Ernst Fuchs   London May 1958



1

**In the Valley of Corruption**

Death sits on the Entrance to Purgatory  
and is pierced by a Celestial herald  
Oil and egg-tempera 1954-56

2

**The Risen Christ**

Gouache 1956

3

**The Condemnation of Christ**

'Then the proud waters had gone over  
our soul'  
Oil and egg-tempera 1949-58

4

**The Victor**

(Lent by Ernst Deutsch)  
Oil and egg-tempera 1955

5

**Christ before Pontius Pilate**

Wash drawing 1955-56

6

**The Mysteries of the Holy Rosary**

Sketches for three altarpieces for the  
Church of the Holy Rosary in Vienna  
1958

a **The Joyful Mysteries**

Watercolour (illustrated)

b **The Sorrowful Mysteries**

The Sweat of Blood

Oil and egg-tempera on paper

c **The Sorrowful Mysteries**

The Crucifixion

Watercolour

7

**Head of Christ**

Wash drawing 1958

8

**Portrait of Mozart**

Pencil drawing 1956

9  
**Fantastic Portrait**  
Pencil and pastel drawing 1956

10  
**St George**  
Pencil drawing 1958

11  
12  
13  
14  
**The Fires Decay**  
Aquatint and etching 1950

15  
**Passio**  
Etching 1950

16  
**Hermit**  
Etching 1949

17  
**Angel announcing the Birth of Sampson**  
Etching 1957

18  
**Ezekiel**  
Etching 1952

19  
**The Victims of Death**  
Etching 1950

20  
**The Temptation of the Unicorn**  
Etching 1951

21  
**The Passion of the Unicorn**  
Etching 1951

22  
**Artist and Unicorn**  
Etching 1950

23  
**St George**  
Etching 1958 (illustrated)

24  
**The Shepherd King**  
Etching 1958

25  
**Eruption**  
Charcoal drawing 1958

26  
**Saint**  
Pencil drawing 1958

27  
**Martyr**  
Charcoal drawing 1958

28  
**St George**  
Wash drawing 1958

29  
**St Michael**  
Lithograph 1957

30  
**The Dead waiting for Resurrection**  
Etching 1952

31  
**Torso**  
Etching 1950 (Edition of 20 copies)

32  
**The Baptist**  
Etching 1951

All the lithographs and etchings are  
printed in editions of 60 copies, except  
no. 31 as marked

### **Biographical Note**

Ernst Fuchs was born in Vienna in 1930. He bases himself in Paris, although he travels a great deal, having worked and exhibited in New York, Hollywood, Spain, Italy and Israel

His work in all media is represented in several major collections, and at the moment he is engaged on two important commissions for the Roman Catholic Church in Austria, and on another in Jerusalem

The plates of nos. 23 and 24 were recently etched in London

Printed & made in England  
Desmond & Libertad Jeffery

